



Us&c

24.4 YOUTH

UPPER AND LOWER CASE

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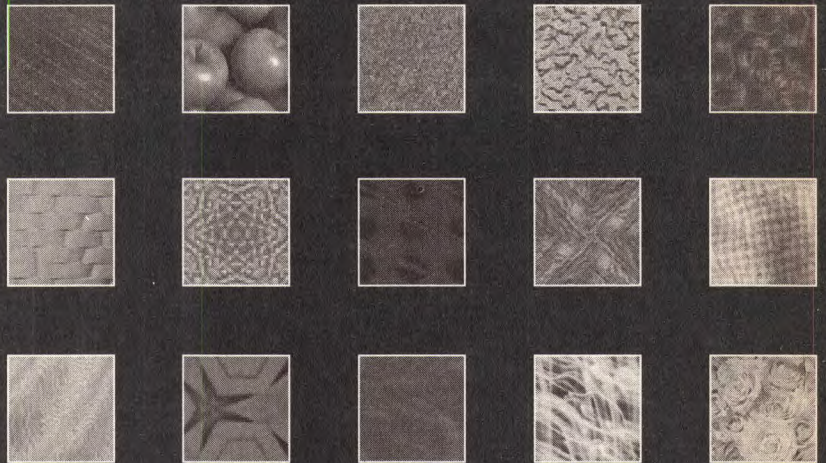
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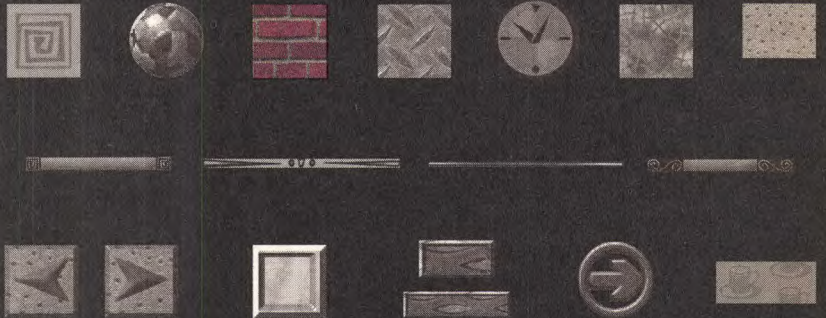
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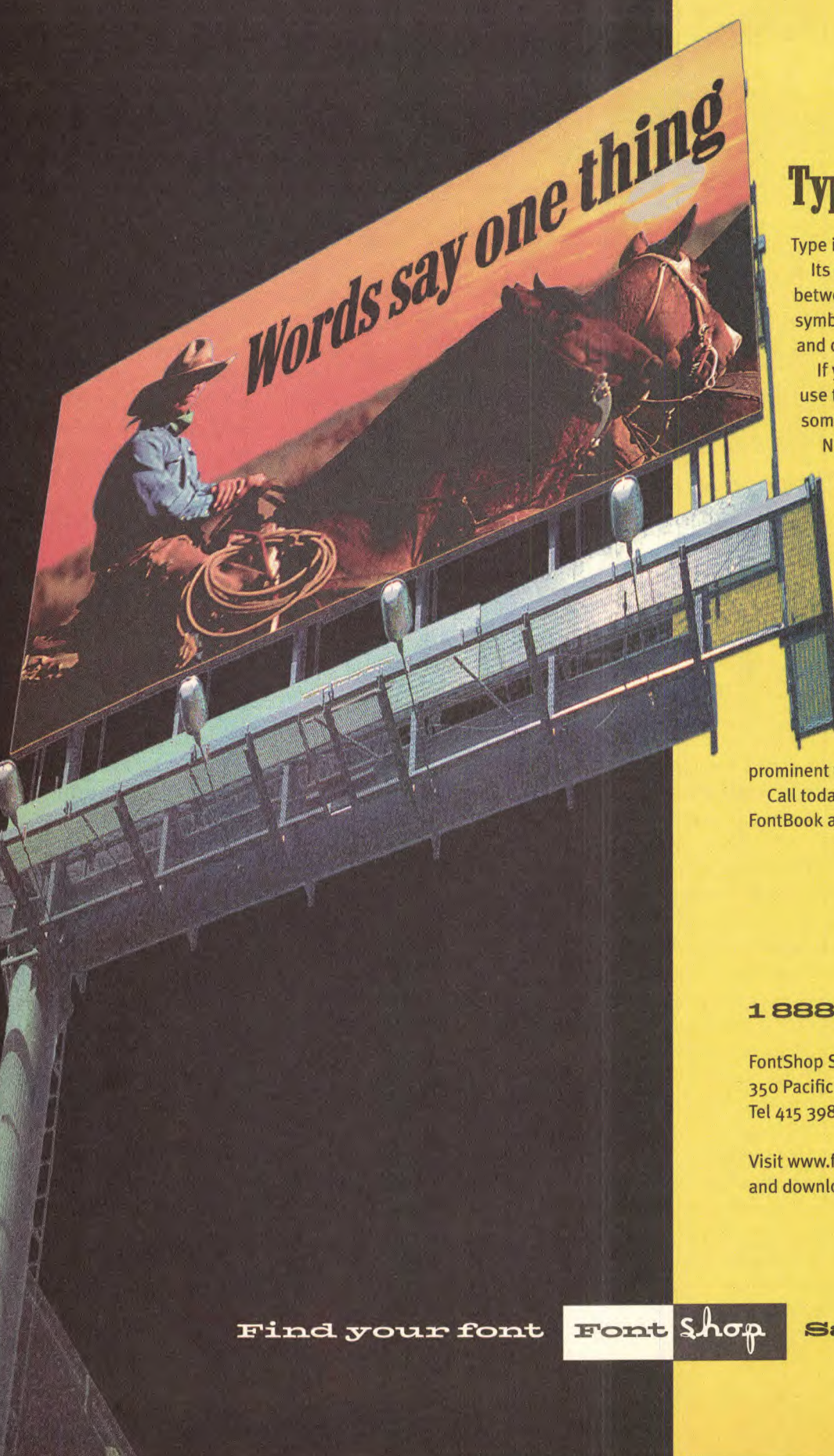
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INTERNATIONAL TYPEFACE CORPORATION WOULD LIKE TO THANK MARK VAN BRONKHORST, MVB DESIGN FOR THE DESIGN OF THIS ISSUE OF U&Ic.

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FIG 1. *New and intensive.*

THE NEW AND INTENSIVE VERSION of *U&lc* that you are now holding represents an evolution of the original idea for a publication that International Typeface Corporation had when it launched *U&lc* in 1973. This issue of *U&lc* has its own bright, youthful and contemporary appearance. It has been deliberately reformatted and redesigned. This is ITC's response to how readers, of any age, actually read and how they relate to the ever increasing volume of information both in print and on the screen.

By Mark Batty

MESSAGE *from* ITC

The change in size of the printed magazine reflects and supports ITC's commitment to our electronic version of *U&lc Online*. This extension of our publication will contain timely in-depth, and more expansive content in tandem with the printed edition. We will be able to explore related ideas and subjects, and take stories to higher levels with more frequent updates than has been possible in print on paper. (*U&lc Online* can be found on the ITC website at www.itcfonts.com.) The electronic magazine component complements and supplements our award-winning publication.

U&lc is entering its 25th year, and it seems fitting that we should find ways to build on our proud, long tradition. We are doing this by building a future for *U&lc* where we can borrow all the best elements from our past and bring them together with the best of the new. In doing this, we hope to be able to make something useful, balanced, appropriate, vibrant with the kind of immediacy and responsiveness to change that can only be possible when quarterly print dates are not prohibitive.

We have built a new team to work on the new *U&lc*. John D. Berry will be in charge of content as editor of *U&lc* and *U&lc Online*. He is consummately qualified for this position. John has been regularly contributing to *U&lc* and writes for other publications including *Adobe* magazine and *ID*. John is also a

typographer and designer in his own right. He has relocated to New York from his home in Seattle.

Working with John Berry, Clive Chiu continues to be in charge of design and production at ITC and will collaborate with Mark van Bronkhorst of MvB Design, who is responsible for the new graphic conceptualization and redesign of the printed journal.

The design of *U&lc Online* will be overseen by Clive working with the overall design created for www.itcfonts.com by Interactive Bureau. The business management of *U&lc* continues to be handled by Rebecca Pappas.

Eight years ago Ed Gottschall relinquished the task of editor of *U&lc* and I was fortunate to find someone of sufficient stature to fill his shoes. This person was Margaret Richardson. She has had an enormous impact on *U&lc* over the years and has become a friend. I am sorry to see her go, but progress sometimes needs change and Margaret passes on the baton. She has moved to Portland, Oregon, where she will be involved in the world of book publishing. Joyce Rutter

Kaye, who worked very ably with Margaret on the editorial of *U&lc* for many years, left us at the end of 1997. She is now managing

editor of *Print* magazine.

The features in this first 1998 issue of *U&lc* focus on various aspects of youth. Young British artists (like Damien Hirst) are interpreted by young British designers. The "Youth Culture" as it was defined in the 1960s and '70s was the inspiration for Steven Heller's career. CD packaging always has to appeal to a young audience and Peter Hall presents four design case studies. And Levi's, the ubiquitous uniform of youth, remains forever young in its brand marketing according to Joyce Rutter Kaye.

All of us at International Typeface Corporation are looking forward to *U&lc*'s 25th year. With a new format for the printed journal, a new online presence for the publication, and an experienced team putting both together, the role of *U&lc* will continue to be as responsive to change and as vital to new type, new typographic, and new graphic ideas as ever before.

ON MARCH 16—20, YOU'LL GET
THE CHANCE TO DO SOMETHING YOU'VE
ALWAYS WANTED TO DO...



SEYBOLDNY

SEMINARS

PUBLISHING 98

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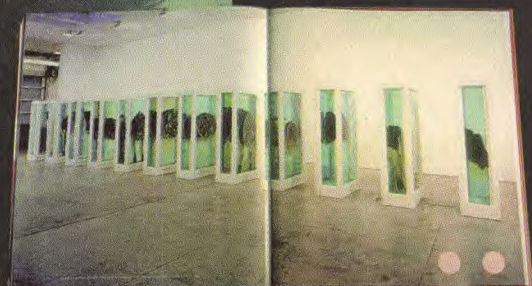
Work from young British artists is conceptual and dramatic. So are the graphic treatments conveying this art. Two art events occurred simultaneously in September in London: the publication of the book by artist Damien Hirst and the opening of "Sensation," the young British artists exhibition at the Royal Academy (which includes the work of Damien Hirst).
By Margaret Richardson

GRAPHIC

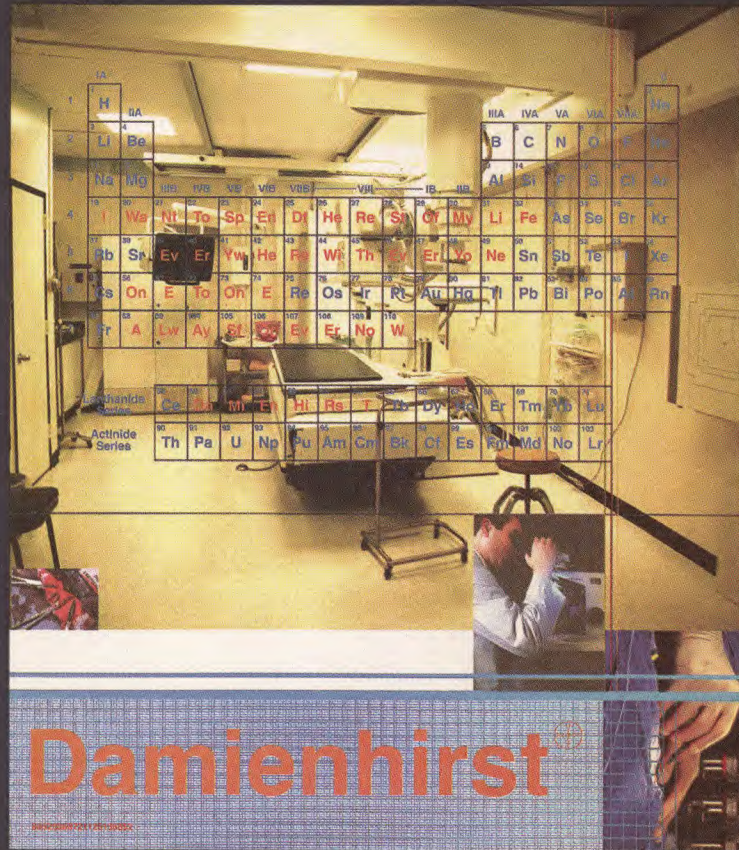
ART



Left: Detail from Damien Hirst's 1996 work "Some Comfort Gained from the Acceptance of the Inherent Lies in Everything" from the Barnbrook designed book and below is a spread featuring the entire work. "Some Comfort..." is composed of glass, steel, formaldehyde solution and two cows in 12 tanks each 78 3/4 x 35 1/2 x 12 in.



The Hirst book was highly publicized with signings (and sightings) in art bookstores in Covent Garden and Soho. This hefty tome titled **I WANT TO SPEND THE REST OF MY LIFE EVERYWHERE, WITH EVERYONE, ONE TO ONE, ALWAYS, FOREVER, NOW.** features the various art series, styles and musings of Hirst along with reviews, essays and media coverage about this prolific and controversial artist.



Damien Hirst



"Every time I finish a cigarette I think about death."

"Sometimes I feel like I've been scrubbed out, like a cigarette, and I'm alive in the world today. So other people must feel like that too."

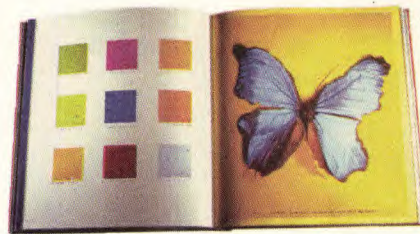
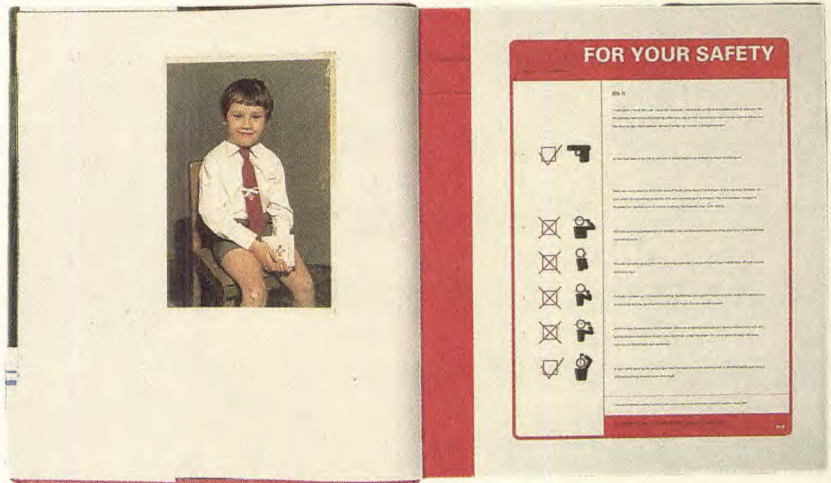
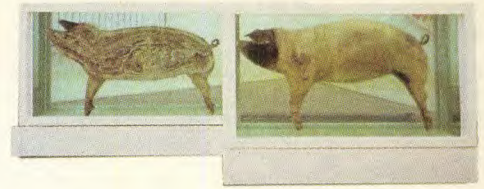
"Everything I do is celebration - at the very least it's a celebration."

Designed by the London-based Jonathan Barnbrook, this finely achieved interpretation of the life and art of Hirst is a perfect pairing of subject and form, an instant collectible, which captures the spirit of the work and the signs of the times. As a production feat it is formidable: 440 oversized glossy pages with die-cuts, pullouts, vibrant color and expressive use of type. This is no mere catalog but more a permanent artist's statement. The book provides insights into the thought processes, the development and, most effectively, the range of work that Hirst has created to date.

Barnbrook collaborated closely with Hirst over a two-year period. His design challenge was to develop a concept that placed each Hirst series in an empathetic setting while formulating a focused retrospective overview of the artist's total vision.

The work of Hirst is conceptually complex but often simply executed, e.g., his color spot paintings using ordinary house paint, his arrangement of cigarette butts into gallery-scaled installation art. Hirst's most controversial pieces are animal carcasses in vitrines filled with formaldehyde. In an exhibition setting these have a formal, eerie beauty. In the book these series are portrayed floating on white spaces, and, in fact, some are also presented on transparent, loose pages which adds an actual as well as an illusionistic dimensionality.

Barnbrook paces the book by switching styles and treatments for each series while building a coherent context for Hirst and his work. The book indeed has two covers: the wraparound clinical book jacket with "Damienhirst" as one word, hinting at pharmaceutical branding, and an embossed red leather cover simulating a serious medical text. There are visual puns but these always emerge from the content such as a butterfly pop-up on bright blue as a transition from the *White Paintings and Live Butterflies* to *Coloured Monochrome Paintings and Ashtrays* (also featuring butterflies) in the "In and Out of Love" series from 1996.



Opposite page (center): Book jacket for the Hirst book. Barnbrook presents the artist's name as one word to simulate a pharmaceutical brand name.

Opposite page (inset): Transitional spread moving from a series of dot paintings (inspired by pharmaceutical and chemical product identifications) to a series of "spin" paintings.

This 1996 "Party Time" piece is composed of GRP composites, foam and contents of ashtray. One of a series of cigarette commentaries.

This page, above: "This Little Piggy Went to Market, This Little Piggy Stayed Home" done in 1996. Glass, steel, formaldehyde solution and pig.

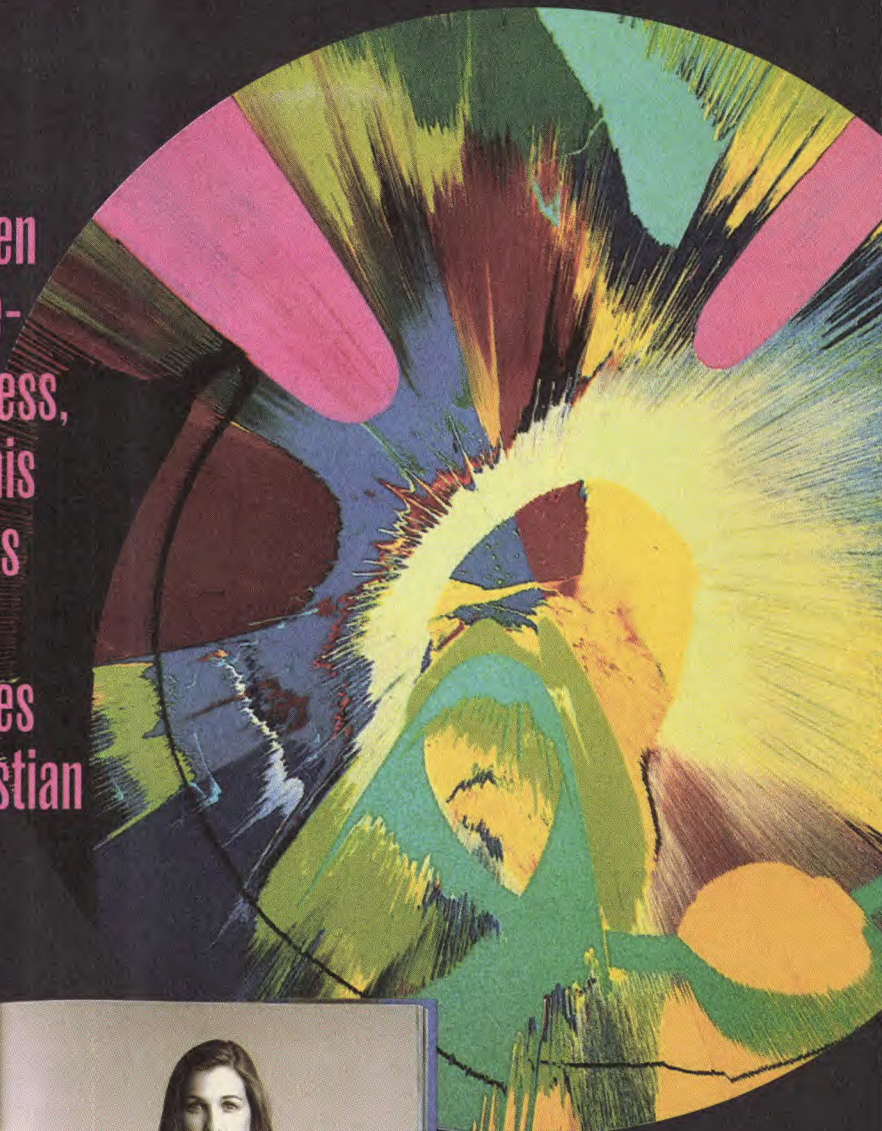
In an early spread, Barnbrook juxtaposes a photograph of Hirst as a boy with a safety diagram on how to commit suicide using a gun.

Spread from "In and Out of Love" series. Butterfly paintings and ashtrays. Gloss household paint on canvas and butterflies.

Spread from Hirst's 1993 "Dead Ends Died Out Explored" series. The quote is "Cigarettes are perfect Until You Light Them." Photography: Mike Parsons.

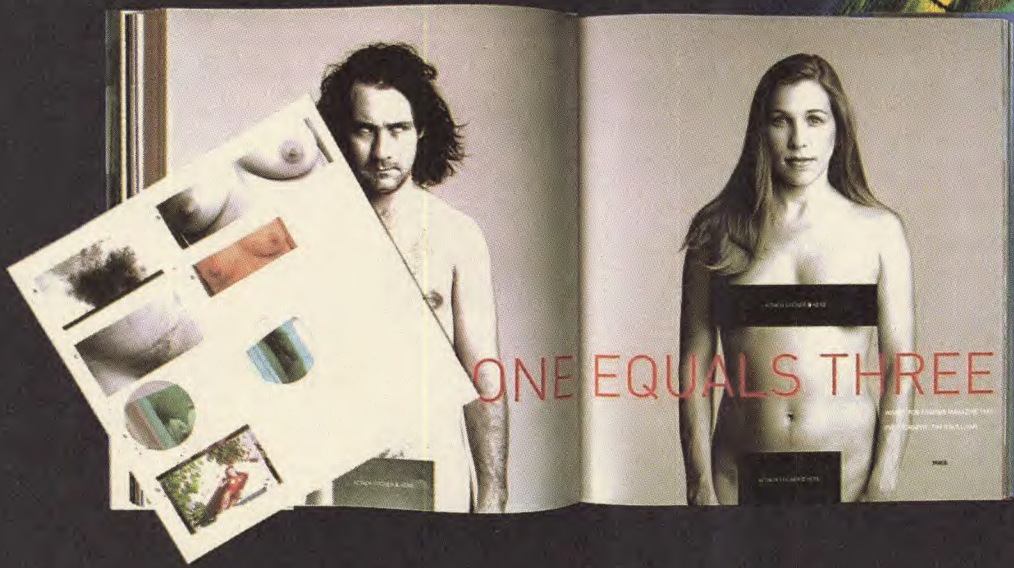
One of "The Twelve Disciples," 1994. "Judas" Glass, steel, formaldehyde solution and bull's head.

Damien Hirst and his art have been pilloried in the popular media, re-viewed and revered by the art press, and commissioned by some of this century's most notable collectors (including Charles Saatchi). Barnbrook captures and enhances these aspects of Hirst in true Hirstian fashion in **I WANT....**



Above: "Beautiful, Insane, Insensitive, Erupting, Liquid, Ice, Vice," 1995. Gloss paint on canvas.

Left: Reprinted insert for Esquire magazine, 1995. Photography: Tim O'Sullivan. Since the printers of this art book in China would not reproduce the "naughty bits" blacked out here, Hirst and Barnbrook added these into the "I Want..." book as a separate stick-on sheet.

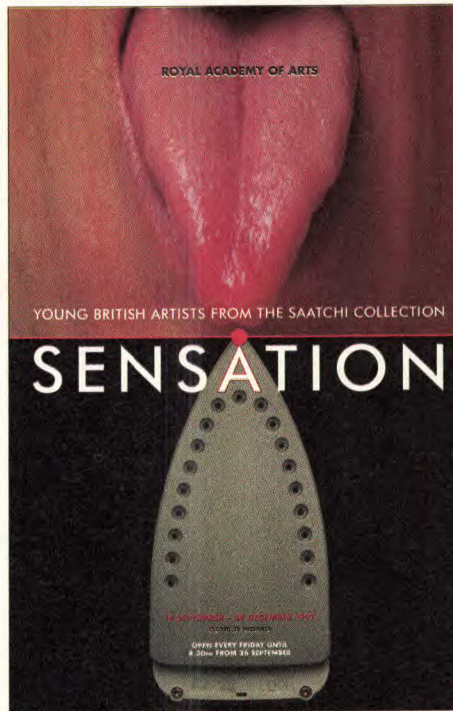


Not surprisingly, the varied work of Damien Hirst loomed large in the "Sensation" exhibition at the Royal Academy. In this staid and palatial setting, Hirst's 1996 *Some Comfort Gained from the Acceptance of the Inherent Lies in Everything* (composed of steel, glass, cows, and formaldehyde solution in 12 tanks, each 2000 x 90 x 30 cm) dominated a room. The other "Young British Artists from the Saatchi Collection" had an equally strong presence here. Rachel Whiteread's formal depictions of everyday objects, baths, and spaces under chairs, created elegant vignettes. Jenny Saville's oil paintings of ponderous and pendulous women reinvented the nude. Equally startling work from Marcus Harvey, Jake and Dinos Chapman, and other young and impassioned artists warranted the label of "Sensation."

The design dilemma in creating the graphics for the "Sensation" exhibition was to capture the impact of the art presented without showing any of the art. The Royal Academy was adamant to have a generic but fitting image that would capture the Saatchi collection without featuring any individual artist.

Why Not Associates was one of three design firms approached with this brief. According to Why Not partner Andy Altmann, "We needed to come up with an icon which would represent what the Saatchi collection was all about." The Why Not solution and the chosen design was the result of working with an analysis of different sensations and shapes. For example, a flower would be counterpointed with a circular saw, a butterfly would contrast with a razor blade. The similar shapes of a human tongue and an electric iron touching became the favorite for the Royal Academy (and approved by Saatchi himself).

Altmann also points out that since much of the "Sensation" art had to do with the body, this selection added the sensual element which paralleled the work. This image appeared as posters all over London and as the cover for the catalog. The design subtly imbeds a concept into the consciousness.



Catalog cover and poster concepts from Why Not Associates for the "Sensation" exhibition at the Royal Academy featuring the work of young British artists in the Charles Saatchi collection.

Above: This image was selected and is seen here as the exhibition catalog cover. The similarity of the two shapes, a human tongue and an iron, captured the sensuality and the sensationalism of the exhibition.

Top right: An alternate butterfly and razor blade image was also posed when Why Not Associates proposed multiple posters for "Sensation."

Right: Playing on the sensitive and sinister interplay of shapes and images, Why Not Associates presented a circular saw matched with a flower. The tongue and iron image was selected by the Royal Academy (with Charles Saatchi's approval).





no.49 nov.3,1970 25¢

"BURNED JUT"



Hail to the Chief, Monday

War Surplus

lus ?

left

Bus! right Communist Jew Bestard!

Early casually

Pennsylvania Ave

En garde!

Having been born in the early 1950s was qualification enough to become a charter member of the Youth Culture. Membership was not only free but forced upon a generation that marketers and advertising experts had targeted as a consumer wellspring. Yet despite the demographic

a youth in the youth culture

nomenclature, Youth Culture was actually comprised of real people caught up in the flow of real life during a real epoch of social, cultural, and political flux.

Between 1967 and 1972, when the counterculture was at its height, many lives were dramatically altered and futures were shaped. Mine was one of them.

During 1968, my last year in high school, I had been drawing cartoons that explored adolescent fixations with sex and death. People who saw

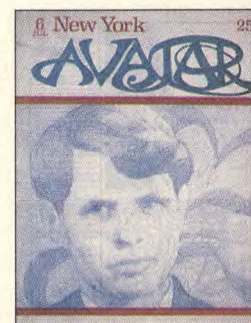
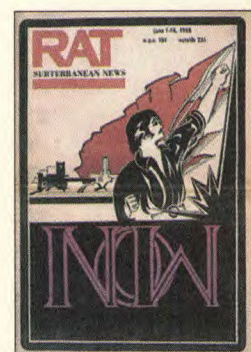
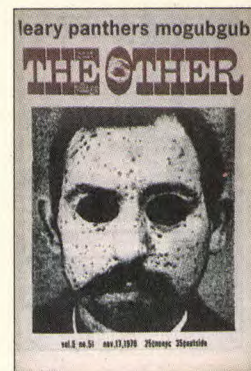
them presumed I had a disturbed childhood and urged me to seek therapy. Instead

I took my makeshift portfolio around to

four Manhattan-based influential underground papers: the *New York Free Press*, the *East Village Other*, the *Rat*, and the *Avatar*. I went to the

tales of a peripatetic journey through the underground press by steven heller

last first, assuming that my cartoons, featuring naked Christ-like figures in various states of crucifixion, would be welcomed with open arms. The art editor at the *Avatar* was indeed interested because the magazine was edited by Mel Lyman, a self-proclaimed Christ-like, megalomaniac leader of a Boston-based commune with a chapter in New York. Virtually the entire contents of the *Avatar* were devoted to how world events affected Lyman's life.



Facing page: icons of the '70s—Panther women, drugged-out Crumb, anti-war demonstrators. This page: Covering the '60s—the *New York Free Press*, the *East Village Other*, the *Rat*, and the *New York Avatar*.

had I known that this was a serious cult, I doubt it would have made much difference since the *Avatar* wanted to publish my work—not just one, but five of my favorite drawings in one issue. Shortly afterward, however, I realized that the *Avatar* was a little too weird, even for me, when following the publication of a subsequent batch of drawings I was summoned to an audience with Lyman, who demanded that I shave my entire body and swear a loyalty oath to him. My bar mitzvah was ritual enough for one lifetime, so I humbly declined.

Next I took my work over to the *Rat*. Edited by Jeff Shero and art directed by Bob Eisner (currently design director of *Newsday*), the *Rat* had just published several issues covering the May, 1968 student uprising at Columbia University, where police were called in to restore order after the S.D.S. (Students for a Democratic Society) occupied the president's offices. The *Rat* storefront near Cooper Square was a hotbed of radical activity. Just my thing. Eisner, exhausted after days without sleep, politely paged through my work until coming to a cartoon that showed black and white men arm-in-arm, giving one another the bird. "Yep, that's racial equality all right," he declared, "Can we use it?" Of course, and I assigned him worldwide rights to boot. I was so excited when it was published that I hawked copies on the street. But my *Rat* affiliation was quickly terminated. "I like your stuff," admitted Eisner, "but Shero thinks it's too spiritual. Have you tried the *Avatar*?"

Dejected, my next stop was the *East Village Other*. This anarchic clarion of youth culture and the crème de la crème of undergrounds was the launch pad for many of the early alternative comix artists, including R. Crumb. It was also the home of the "Slum Goddess of the Lower East Side," one of the East Village's most desirable ladies. Ever since I saw my first copy on the newsstand in 1966, I wanted to be published in the *EVO*. Unfortunately, the editors, Walter Bowart and Alan Katzman, didn't think as highly of my work as I did of theirs. Our meeting was short and curt. "Leave your stuff; we'll call you," said Bowart. So after a month without any word, I collected said stuff and trekked uptown to the *New York Free Press*.

Geography was one reason for not going sooner. How could a real underground paper be located on 72nd Street and Broadway? The other reason was looks: the *New York Free Press* didn't look like an underground paper. It was too tabloidy—a cross between the *New York Post* and the *National Star*. It didn't even carry comix. And based on the two issues that I bought, it was primarily concerned with proving the veracity of the Kennedy assassination plot theory. The *Freeep*, as it was known, was originally a community newspaper owned by Upper West Side

liberals. The *Freeep*'s publisher was an old Lefty, Jack Banning; its editor was a 30-something karate expert and a nighttime bartender, Sam Edwards, who once edited a very prestigious arts magazine; its managing editor was Jim Buckley, who would later become the co-publisher of *Screw*; and its art director was J.C. Soares, a gruff talking, beer drinking Egyptian, who went on to be art director of the *New York Times* OpEd page, *New York* magazine, and scores of other publications. It was Soares who reviewed my portfolio of drawings and said between gulping down swigs from a quart bottle of malt liquor, "Good shit but I can't use it. Do you want a mechanical job?"

art directing a sex paper is not exactly what parents want their kids to do when they grow up...

Clueless, I accepted the offer that marked the beginning of my education. For during the following two weeks prior to Soares' abrupt departure for another magazine, he taught me about type and paste-up—sort of. His idea of type was to set headlines in 11-point Times Roman on an IBM cold type machine, which he sent off to a stat house to be blown up to 600 percent for use as display type. This became my only concept of typography until I met Brad Holland, just off the bus from Kansas City, who introduced me to the work of Herb Lubalin and the wonderful world of smashed letterforms. The next eight months were intense vocational training.

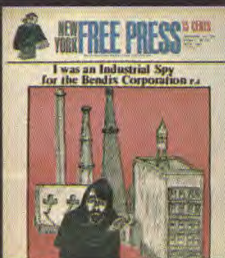
At 17, I was appointed the art director of the *Free Press* as long as I stayed within the budget and editorial constraints. Since the budget was nil, I became a master of collage. Since the editor wanted a text-driven newspaper, there really wasn't much room for visual experimentation anyway. His aim was to develop the *Freeep* into a muckraking paper devoted to city politics. Some of our best stories focused on corruption in the sanitation and police departments and picture features showing "Red Squad" cops imper-

sonating hippies or reporters to spy on antiwar demonstrators. On the cultural side, our critics included Eric Bentley, Bertolt Brecht's translator in the U.S., Roger Greenspun, who later became a *New York Times* theater critic, Gregory Battcock, a leading author and art critic, and R. Meltzer, a young music critic. Edwards, the editor, did, however, encourage me to run my cartoons in every issue. Compared to R. Crumb in the *EVO* and Jules Feiffer in the *Village Voice*, I was pretty lame.

The *Freeep* did not really have a loyal readership, which became disturbingly apparent when we ran our first nude on the cover. It was a fortuitous accident really. The lead story had fallen through, and the editor had put a piece about an erotic "happening" artist named Kusama on the cover. Kusama was the consummate publicity hound and provided all papers—over and underground with photographs of her living artworks featuring naked men and women debauching under her watchful eye. The sales of the issue with one of her art/orgy photographs on the cover sky-rocketed. The following week sales plummeted when we ran a cover with a staid illustration. Nudes followed on the covers of virtually every subsequent issue. Nevertheless, the *Freeep* couldn't compete with *EVO*'s comparatively large circulation (50,000 to our 15,000), the result of its popular sex-oriented classified personals. So Banning and Edwards decided to fold the *Freeep* and launch a sex paper in its place, satirically titled the *New York Review*

of *Sex*. I was asked to be co-publisher and art director, which I agreed to immediately and thus quit college (which I was attending only sporadically as an English major). Art directing a sex paper is not exactly what parents want their kids to do when they grow up, but for me, caught in the vortex of the social, cultural, and political flux that defined the Youth Culture, this was the right thing. After all, I was a product of my times. I got my diploma at the *Freeep* and took post-graduate courses at the *New York Review of Sex*, and was well on my way to a Ph.D. in street-smart design. Although it was not the most conventional way to study design, from these two experiences I learned how to be an art director. And after a year or so, I knew I would remain an art director long after my membership in Youth Culture was involuntarily terminated.

Steven Heller is co-author with Michael Barson of *Teenage Confidential: A History of the American Teen* (Chronicle Books) and author of *Design Literacy: Understanding Graphic Design* (Allworth Press).



GOTHIC BLIMP WORKS

NO. 3



Snippets from underground:
Covers for The Real Free Press,
The East Village Other, Berkley
Barb, The East Village Other, The
Great Speckled Bird, The New
York Free Press, Mobster Times,
The East Village Other, The New
York Free Press, The Gothic Blimp
Works, pages from EVO, cover
of The New York Ace.

3 G.I.'S DEFY JOHNSON

SAD HUMOR VS GOOD HUMOR
SLIMGOD THARRED

SPERM FROZEN

SLIMGODDESS

Underground Mommy and Daddy

ACE

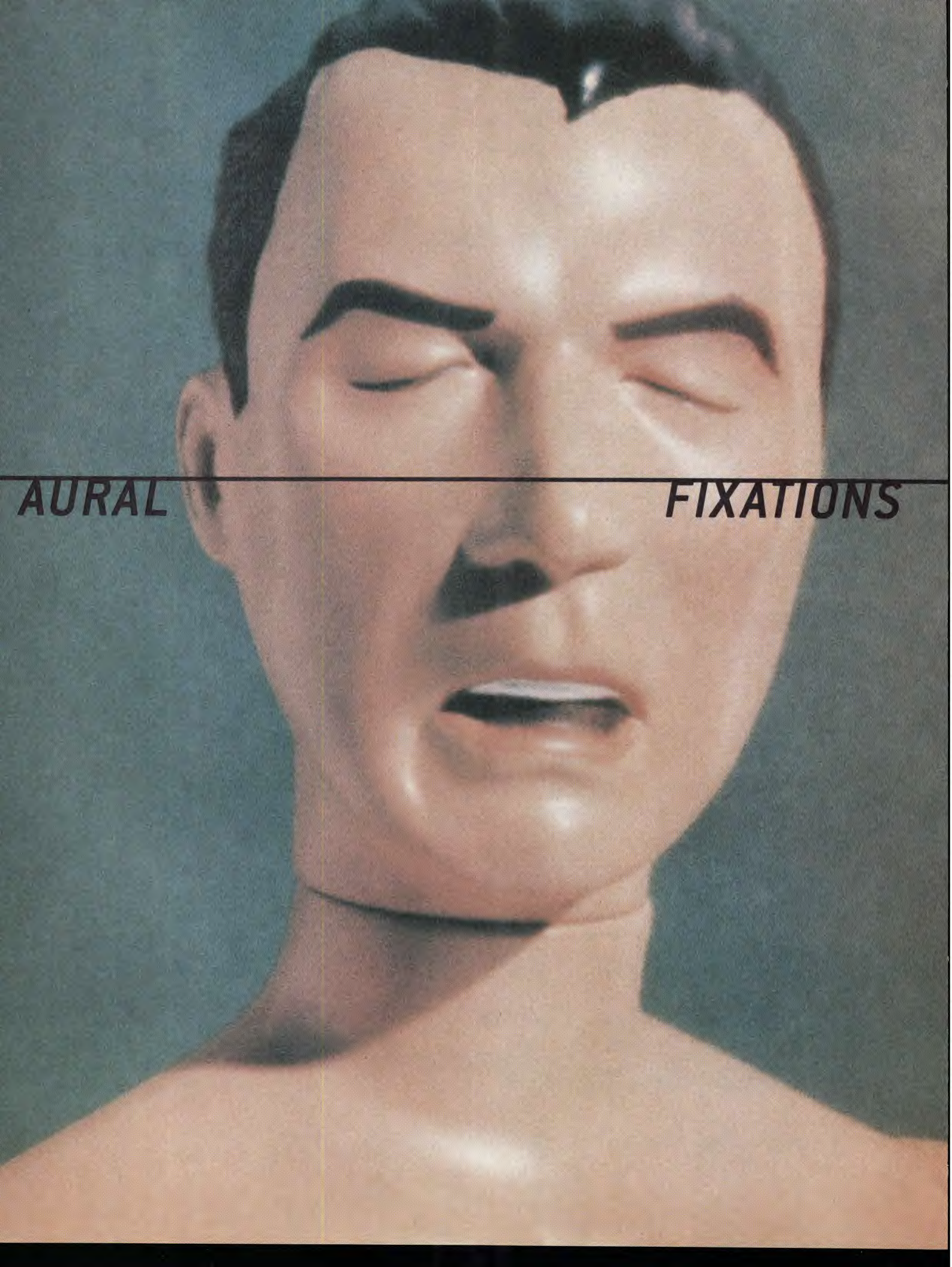
Limbo

Turn On/Time In/Drop Out

By Timothy Leary

LIFE

THE NEW YORK FREE PRESS



AURAL

FIXATIONS

DAVID BYRNE: "FEELINGS" ART DIRECTION: SAGMEISTER INC.

The concept was pure David Byrne: to call a CD "feelings" and then portray this warm, fuzzy subject with a synthetic representation, a plastic doll of Byrne that evoked the idea of pop star as commodity. For the most part, says Sagmeister, it was an easy project, because as founder of Luaka Bop, a label owned by Warner Brothers, David Byrne was artist and chief

decision maker, and, as Sagmeister puts it, "he is smarter than I am, and that makes an ideal client."

Nevertheless, Byrne's concept posed a number of technical problems. The original scheme, to create the doll on a computer and position it in various places around New York, proved extremely problematic. "I was adamant that it had to be realistic and not computery," says Sagmeister, "but the computer guys we used couldn't get the realism. We stopped all engines and scrapped it." Salvation came in the form of Yuji Yoshimoto, a Brooklyn-based modelmaker with a portfolio of work produced for advertising shoots, from giant strawberries to baseball players' heads. Byrne was photographed by Tom Schierlitz in four emotional states—happy, angry, sad and content—then modeled in plastic in the four versions by Yoshimoto—all within 10 days. The finished CD pack has a distinctive Sagmeister touch: the CD becomes the manually spun drive of a "mood computer" that determines the user's current emotional state.



PUSHING THROUGH INNOVATIVE CD PACKAGE DESIGNS CAN BE DIFFICULT, IF NOT IMPOSSIBLE

FOUR CASE STUDIES BY PETER HALL

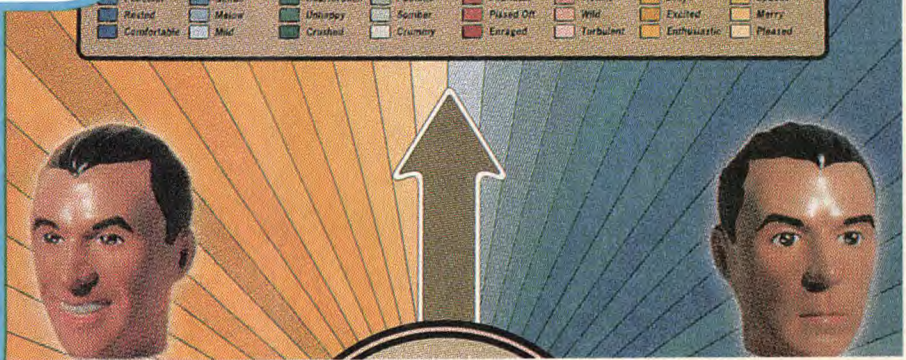
It sounds like the perfect position for a creative designer. A chance to work with your idols. An endless supply of free music. A constant demand for originality and innovation. The potential for awards, even immortalization with the likes of Peter Blake and Andy Warhol in history books. And yet, the experience of designing CD covers for the music business brings designers to tears. It is fraught with over-management, based on anachronistic marketing models and driven by the seemingly oxymoronic demand for work that surprises, yet reaches a prescribed audience.

The current slump in the music business has made the designer's life more difficult. "Everything that's non-standard packaging has to be negotiated," according to Stefan Sagmeister, whose New York firm is frequently outsourced for unusual package design. Inside the record company art departments, the mood seems more despondent. "There's a crunch with special packaging," explains Deborah Norcross, who recently quit Warner Bros. Records, "we can't afford to do the elaborate things we did in the past."

And yet, the CD racks are not lacking in inventive and original designs. With a mix of cunning, luck and resourcefulness, designers working both inside and outside record companies are still managing to circumnavigate the perilous straits of industry approval and set fresh designs afloat in the seas of retail. Sagmeister and Norcross recount battles lost and won in four CD packaging case studies.



Relieved	Low	Comfortless	Angry	Irritated	Happy	Starry-Eyed
Undisturbed	Obeying	Disarm	Mad	Furious	Satisfied	Cheerful
Complained	Depressed	Sermonful	Frantic	Provoked	Optimistic	Jubilant
Calm	Sad	Down	Uplight	Upset	Euphoric	Disheartened
Cool	Miserable	Blue	Touchy	Crazy	Thriller	Glad
Balanced	Discouraged	Dejected	Hysterical	Agitated	Thirsted	Elated
Peaceful	Gentle	Heartbroken	Infuriated	Flout	Jolly	Upbeat
Reined	Mellow	Unhappy	Placed Off	Wild	Exalted	Merry
Comfortable	Mild	Crushed	Enraged	Turbulent	Enthusiastic	Pleased



SKELETON KEY: "FANTASTIC SPIKES THROUGH BALLOON"

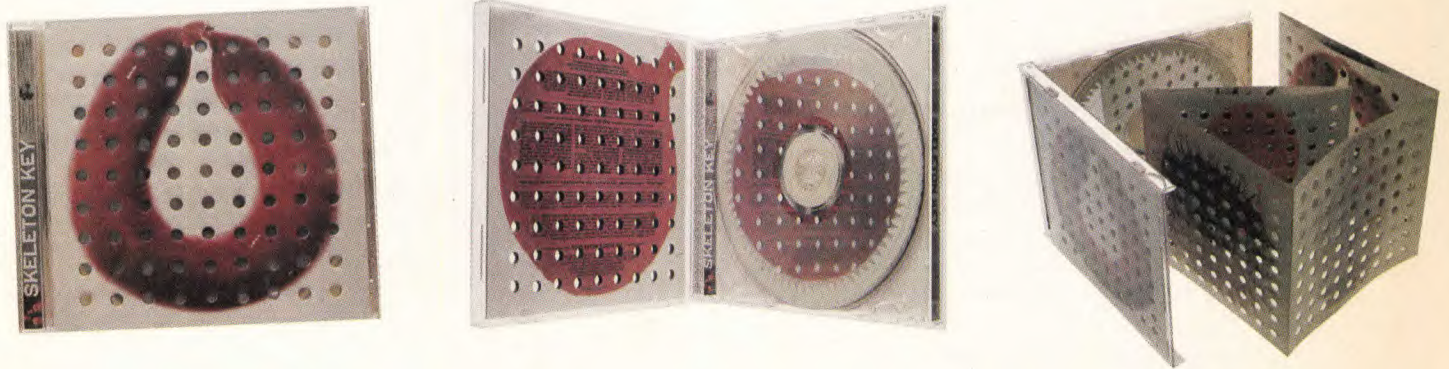
ART DIRECTION: SAGMEISTER INC.

"I couldn't believe my luck when they called," says Stefan Sagmeister of Skeleton Key, a little-known band on Capitol Records. "I'd already seen them four times." Enthusiasm for a band's music, unfortunately, can be a two-faced ally. In this case, Sagmeister's studio leapt into the design process without being assured of the CD title. Working with the provisional name "Scratch," the design team came up with a classic Sagmeister solution: a CD booklet made of sandpaper that would literally scratch the plastic jewelbox every time it was removed. "They liked it, but they didn't like the title anymore," says Sagmeister. "I swore to myself I'd never take on a project without a title again." The band's final choice, "Fantastic Spikes Through Balloon," however, was fortuitous for Sagmeister. Named after a magic trick in which spikes are pushed through an inflated balloon without popping it, the title suggested a design that the studio had previously prototyped—but never used—of a booklet riddled with holes. Although the solution would cost more money to produce than a standard booklet, Capitol's vice president of creative services Tommy Steele finagled money from the band's promotion budget to cover the extra cost. The result was a booklet that opens, for the first time, with a pleasant popping sensation as the perforations disengage from each page. Balloon-like images, including a German sausage, gas tank, blowfish and whoopee

cushion, were photographed (by Tom Schierlitz) for the cover and printed on the pages of the perforated booklet. In a mocking concession to fans of rock music lyrics, the words of the songs—half obliterated by holes—are printed backwards so that they are revealed only in the reflection of the CD (and thus, not when the CD is playing). The finishing touch is the strategic placing of the studio name on the booklet's back page. This is crucial, says Sagmeister: "Always make sure the design credit doesn't get stamped out."

JANE'S ADDICTION "RELAPSE" ART DIRECTION: DEBORAH NORCROSS

Although the end result was not dissatisfactory, Deborah Norcross's original scheme for the band Jane's Addiction's CD "Relapse" was considerably more distinctive. Sliding over the conventional jewel case was a crudely-printed soft cardboard wrapper with an extra, hole-punched display card portion for "hanging like a package of firecrackers," says Norcross. Alternatively, the CD could be filed in the conventional racks in a store so that the bold red display card portion of the package would tower above the other divider cards in the section with the words "Relapse. Jane's Addiction." The CD title was a reference to its contents—a collection of out-takes, demos and live recordings, as well as a rather neat play on the band name. The unforeseen problem with the hanging CD pack was that stores which prefer to lock their CDs in display "keepers" could not have it machine-



SKELETON KEY



JANE'S ADDICTION: BEFORE (LEFT) AND AFTER

loaded. And the extra cost of producing a conventional pack for these stores in addition to the special case would have to be footed by the band. In this case, says Norcross, "the band didn't want to go the extra distance." The compromise was a jewel case version with something of the feel of the firecracker pack, a flier for an early band gig by the singer Perry Farrell reproduced on the booklet cover.

ME'SHELL NDEGEOCELLO: "PEACE BEYOND PASSION"
ART DIRECTION: DEBORAH NORCROSS (BEFORE)
AND GREGORY-TREVOR GILMER (AFTER)

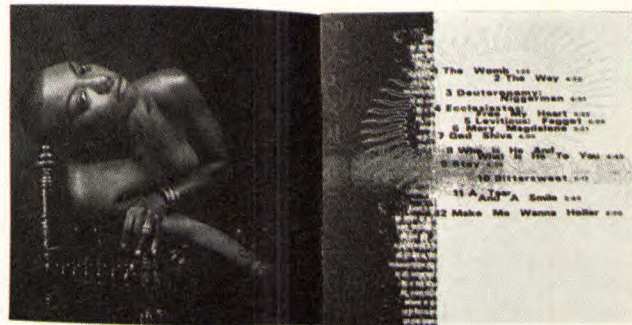
Apart from having a name that is difficult for most Americans to pronounce, Me'Shell Ndegeocello's music is difficult to place in the market. It is smooth, cool, black and soulful, but the lyrics are political and uncompromising and deal with issues of racism, sex, religion and hypocrisy. Her first album, "Plantation Lullabies," seemed to plant Ndegeocello in the "angry lesbian" camp, so Deborah Norcross felt she could give the artist more space in the marketplace by positioning the second CD toward "alternative" rather than "black" or "commercial." A painting of Christ was chosen for the cover, from a postcard Norcross had found in Venice: Ndegeocello was intrigued by the theory that contemporary images of Christ are not based on a physical likeness of the first century Jew but on an image of the 16th Century Italian ruler Borgia; straight haired and white. The image, adorned with

barcodes, was used on a Digipak that opened with successive images of religious and commercial images and photographs by Norcross of Ndegeocello in a harlequin suit. "I was trying very much to be enigmatic with the design," says Norcross. "She had been considered political and angry with her first album, very harsh and aggressive. I was trying to make her personality glow." The management, however, had different ideas. The design was rejected outright, and Norcross was asked to do something more "commercial and black," with a Tupac Shakur CD cover as the model. Incensed, Norcross resigned from the project and her colleague Greg Gilmer took over. The final cover was distinctly more "black" and commercial, with photography by Guzman and a dancing Ndegeocello set against a blue sky. Norcross has since quit for a new post at Virgin Records.

Peter Hall, a contributing editor of U&Ic, is senior writer of I.D. magazine.



ME'SHELL NDEGEOCELLO: BEFORE (ABOVE) AND AFTER



LEVI'S
MARKETING:
ALWAYS



R I V E

On the bottom of my deepest dresser drawer lies the very first pair of Levi's blue jeans I ever owned. They were coveted "boy's jeans," purchased when I was 14 years old at an Army and Navy Store in suburban Pittsburgh. As I fondly look at these weathered-soft jeans 20 years later, I realize what they reveal to me about my adolescence and what their continued presence in my drawer reveals about me as an adult. I see my personal history, from the turned-up cuffs (*de rigueur* in 1978) to the nametag stitched inside, a remnant of one summer I worked at camp. I see glimpses of teenage angst in the missing label, torn off to avoid revealing the size. Now, two decades (and a childbirth) later, I don't harbor any illusions that I will ever wear these jeans again. So why then, do I find it so hard to part with them?



TIMING

BY JOYCE BUTTER KAYE



LEVI STRAUSS & CO. SAN FRANCISCO, CAL. MANUFACTURERS OF TWO HORSE BRAND OVERALLS - KOVERALLS AND KOVERALL NIGHTIES

ALL RIGHTS RESERVED LEVI STRAUSS & CO. SAN FRANCISCO, CAL. LOT AGE

KOVERALLS

Insist on this TRADE MARK

75¢ THE SUIT Everywhere A new suit FREE if they rip

Keep Kids Kleen

The Standard for nearly a half century



LEVI STRAUSS & CO. SAN FRANCISCO, CAL. MANUFACTURERS OF TWO HORSE BRAND OVERALLS - KOVERALLS AND KOVERALL NIGHTIES

ALL RIGHTS RESERVED LEVI STRAUSS & CO. SAN FRANCISCO, CAL. LOT AGE

KOVERALL NIGHTIES

for me, owning Levi's was an indoctrination into a kind of hip society. (I perceived them as cool, so when I donned them I became cool.) At the same time, in my adolescent mind, I wore them as a form of rebellion and a feminist statement. While my classmates were lurching uncomfortably around in skintight Sergio Valentès (girl pants), I was bopping in my red-label zip-front Levi's (boy pants). They became a part of my identity; they became a part of who I wanted to be.

The Levi's brand endures for two reasons. The product is synonymous with quality. Equally important, its marketing campaigns (most notably its television advertising) have successfully taken mass-produced jeans and imbued them with the same values I placed on my own pair:

originality, individuality, and nonconformity. As Steve Goldstein, VP-marketing and research for Levi's said in a recent ad column in the *New York Times*: "Every rip has a story. That's why the advertising has been much more about the wearer than the product." The brand has endured because Levi's always finds ways to package these values to appeal to a fresh generation of teenagers. Last fall, the Art Directors Club of New York awarded the company its Management Award for achievement in brand advertising and design communications and held a retrospective exhibit of the 150-year-old company that included television and print advertisements, testimonial letters written by its customers (including one from a man claiming his Levi's shirt saved his life) to the world's oldest pair of Levi's jeans (circa 1886-1902). Levi-Strauss was chosen for the award because its products, most notably the blue jeans, are so much a part of Americana, says ADC director Myrna Davis. "It's a very satisfying product," she remarks. "There is almost no other that is so pervasive and has such strong graphic imagery. It's also very democratic—rich and poor people alike wear them."

The Levi's exhibit attracted a record 2,000 visitors in its two-week run. The centerpiece was a long display case that

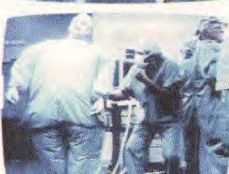
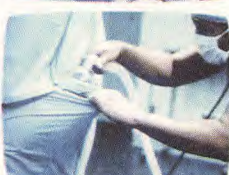
showed Levi's wares chronologically, from 1920s "waist overalls" to Jell-O-colored jeans of the novelty-loving 1970s to a pair just purchased. Framed boxes on the wall provided a concurrent timeline of American history from the California Gold Rush to current events (the exhibit will soon be on permanent display at Levi's headquarters in San Francisco). But the most captivating aspect was a darkened corner of monitors showing television advertising campaigns created over the past 30 years by Foote Cone & Belding in San Francisco, which, with one predecessor, handled the account for 67 years.

Since 1984, Levi's has created image-based campaigns that emphasize a brand of hip, street-smart, urbane sensibility; previous efforts focused more on specific product attributes and brand heritage. That year brought the celebrated "501 Blues" campaign, which featured grainy quick-cut urban vignettes set to spirit-soaring scores by blues singers, a capella quartets and the Boys Choir of Harlem. In 1988, witty, irreverent and frenetic Spike Lee spots appeared for the button-fly jeans spotlighting "real people" such as guys from Brooklyn who talk backwards for fun, and a talented young drummer who jams on plastic buckets on street corners. The tagline asked: "Is your fly buttoned?"

In the 1990s, photographer and director Bruce Weber created style statements in a campaign for loose fitting jeans that captured godlike, stoic men poised against stark backgrounds in a photographic tableau, or in other spots, beautiful bodies leaping mid-air, celebrating the human form and the freedom offered by a loose fit. Humor returned in a 1996 campaign for wide leg pants in, for example, director Spike Jonze's spot featuring an emergency room where the medical team breaks into the Soft Cell hit "Tainted Love" to the rhythm of an electronic heart monitor.



Previous spread: vintage ads and jeans exhibited recently at the ADC. This page: TV style statements for 501's and loose fits (above); and frames showing ER antics for wide leg Levi's. Right: selections from the current surreal campaign themed "They go on."





This year, Levi's has further reinvented itself with its most elliptical and inscrutable (and therefore irresistible) campaign to date. A related series of ads themed "they go on" and shot by music video director Tarsem are a stream-of-consciousness serial of overlapping characters in disjointed and illogical sequences and relationships. Characters always seem to defy expectations, including a hip-hop DJ playing drum and bass music in cowboy country; a Grandma with spiked hair; a man taking his Gremlin through a car wash with the windows down. There is no logical narrative, yet there are just enough connections, cameos (Lenny Kravitz, Quinten Crisp) and musical styles to make the concept compelling.

This campaign, which itself refuses to conform to viewer expectations of primetime television advertising, would seem to be the perfect approach to appeal to today's youth, purported to be so jaded by traditional advertising that they are practically unreachable. The series appears to be a shoo-in for a Gold Pencil, but such a victory would be bitter-sweet indeed. In January, following an account review that shocked the ad community, Levi's dropped FCB and awarded the estimated \$90 million account to TBWA/Chiat/Day. Levi's, whose declining sales recently caused the company to close plants and lay off workers, seemed to be following an industry pattern where long-term client/agency relationships are driven on the rocks by increased competition. Now that the creatively lauded new agency inherited the coveted account, it has also inherited the impassioned loyalty of generations of consumers, and the potential of a new market of youths. Any future campaigns will still need to tap into the brand's authenticity and emotional pull. As the tagline says in a 1979 commercial, "fashions may change, but quality never goes out of style." Or as in the current campaign, like my 20-year-old jeans attest, "they go on."



NEW FROM ITC

TEXT BY JOHN D. BERRY

ITC

The release of ITC Týfa could be considered a happy by-product of the rusting away of the Iron Curtain.

ITC had been interested in reviving Josef Týfa's remarkable typeface several years ago, but had trouble making contact with the designer. Since 1951, Týfa had been working as a freelance artist and graphic designer after his earlier career in advertising and exhibition design. This, of course, fed his interest in letterforms. By 1959 he was editing the journal *Typografia* and had made a name for himself by winning prizes for type design, including two earlier text families, one serif and one sans serif. The original metal face of his eponymous design was cut by Týfa for Linotype and hand composition and had been released in Czechoslovakia in 1959 by Grafotechna. It was inspired by the work of the architect P.L. Nervi, whose courage and elegance Týfa admired; the designer wanted to put the same qualities and dynamic principles into his type. "In the past," says Týfa, "type design was primarily based on the esthetic values of the faces themselves; my type designs were inspired by the forms of modern architecture." In this typeface, which has his name, he wanted to create "an alphabet of optimal legibility that was expressive of the contemporary time."

Josef Týfa

A B C D E F G H I J K L M N O P Q R S
 T U V W X Y Z & 1 2 3 4 5 6 7 8 9 0
 a b c d e f g h i j k l m n o p q r s t u v w x y z

A B C D E F G H I J K L M N O P Q R S
 T U V W X Y Z & 1 2 3 4 5 6 7 8 9 0
 a b c d e f g h i j k l m n o p q r s t u v w x y z

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography. It may require the use of compact spacing, minus
 ITC Týfa Book and Book Italic 10/12

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 ITC Týfa Medium and Medium Italic 10/12

františek Štorm, who began digitizing the typeface under Týfa's direction in the autumn of 1995 and who eventually contacted ITC about the availability of the face, feels that the design shows "a little touch of baroque typography." In structure it's a modern-style typeface, with a vertical axis, a pronounced difference between thick and thin strokes, and thin serifs with no bracket joining them to the stems. But the curves and the variations of thick and thin show an exuberance far beyond most neoclassical "modern" types. The italic, especially, is almost elastic in its changing forms, with little round balls terminating some of the almost-swash thin strokes. Yet this liveliness is constrained and controlled, reined in by the flat serifs and a careful eye, so that both in metal and in its new digital form, the typeface can carry out all the manifold duties of a text face. In collaboration with Týfa, Štorm has expanded the family by adding a medium and a bold weight, both with their italics, for a wider range of typographic expression.

To turn Týfa into a family of digital fonts, Štorm began by scanning the original drawings, which were drawn with a cap-height of about 10 cm, and then tracing them in FontStudio. Next came the delicate task of adapting the design to the constraints and possibilities of digital type. Štorm made a number of minor changes, with Týfa's approval, to the original letter designs: softening some curves, equalizing verticals and serifs, and "eliminating other 'analog' noise." Characteristics of the metal original were retained, such as the unusual numerals—these are *almost lining* (i.e., cap-height) figures but push past those boundaries in more than half the numbers. The original face was cut differently in each size, so decisions had to be made about which characteristics to incorporate in the digital font. Almost every character has subtle changes of one kind or another. For example, the lowercase italic *x* has gained ball terminations on two of its arms in place of the original hooks, a feature of a display size that looked peculiar in text. The angle of the tail of the capital *Q* is not so vertical in ITC Týfa. The effect, however, is very much the effect of Týfa's original type.

Týfa, says Štorm, "has never believed in the special esthetic values of Czech typography," despite the inclination of some designers in the Czech Republic to attribute a national character to everything. While it's certainly possible to see the influences and echoes of older and more well-known Czech type designers, such as Oldřich Menhart, in Týfa's work, ITC Týfa is not a "national" type design but an international one with a distinctive character all its own. In recognition of this type design's Czech origin, however, ITC is releasing ITC Týfa simultaneously in both a Western and a Central European version; the "CE" version includes all the accents needed for the setting of Central European languages—including, of course, Czech. Out of respect for the designer's own name, which requires an acute accent over the *y* (not usually found in Western European languages), the non Central European or standard edition of ITC Týfa will include an accented *y* as a special character.

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography. It may require
 ITC Týfa Bold and Bold Italic 10/12

Those of us who live in seismically lively geological zones immediately recognize the appeal of ITC Tremor, which looks as if it's bouncing off the shelf while you watch. In truth, British type designer Alan Dempsey had other kinds of motion in mind; his working title for the face was "Juggler." "Most faces I design," says Dempsey, "come from trace 'work-outs' for advertising products. In the case of Tremor, it was to reflect a lively teenager." The result, a cartoony slab-serif typeface with decidedly irregular angles and abrupt, straight-edged curves, looks as though it's in continuous motion. "This only came about from the love of the movement lines which I used on a type packaging—the motion being perfect for the wagging tail. ('Wagging Tail' may appear soon!)" The lines fit cleverly around each other to make a display type that jiggles, jerks and wobbles on the page. "Designing a face for a product or a 'theme' of some sort makes the job easier," Dempsey continues, "and invariably creates a bit of fun. When the trace makes me smile, I know I'm getting there."

ITC Tremor™

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

1 2 3 4 5 6 7 8 9 0 a b c d e f g h i j k l m n o p q r s t u v w x y z

FONTEK®



ITC GEMA™

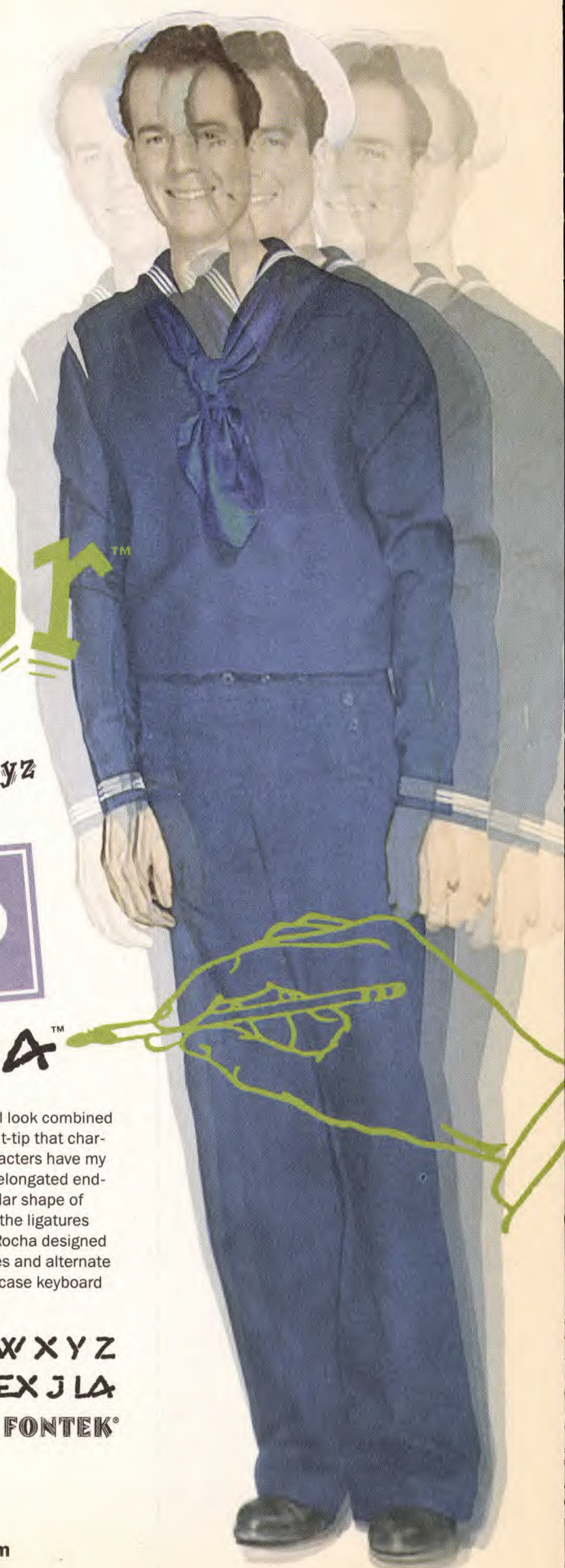
Brazilian graphic designer Claudio Rocha, whose ITC Underscript was released earlier this year, continues to explore the possibilities of rough handwriting fonts in his new typeface design, ITC Gema. Like Underscript, Gema was originally written with a felt-tip pen, "but I did it in a small size," says Rocha, "to keep the surface irregularity of a non-coated paper when enlarged for use as a display font." He also gave Gema the visual effect of a stencil face by not quite joining

some of the strokes; it's this stencil look combined with the rounded roughness of a felt-tip that characterizes the typeface. "Some characters have my own handwriting gestures, like the elongated endings of E and A, as well as the angular shape of P, D and R," he says. "Besides that, the ligatures emphasize the handwritten style." Rocha designed an unusually wide variety of ligatures and alternate characters, which occupy the lowercase keyboard positions in this all-caps font.

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

1 2 3 4 5 6 7 8 9 0 & A AT CT EN E NTG EA EX J LA

L M N CA P RS RA SS TT TU ENT AP AS LS ST FONTEK®



ABCDEFGHIJKLMNOPQRSTU
 VWXYZ1234567890&ABCDE
 FGHIJKLMNOPQRSTUVWXYZab
 cdefghijklmnopqrstuvwxyz

ITC Roswell Three

R.U. CREDULOUS
 THE Incident

"Tumultuous...
 spellbinding...
 I'm a believer!"
 —ROSWELL TRENT, NEWSY NEWS

ITC Roswell™

ABCDEFGHIJKLMNOPQR
 STUVWXYZ1234567890&
 ABCDEFGHIJKLMNOPQRS
 TUVWXYZabcdefghijklmnop
 klmnopqrstuvwxyz

ITC Roswell Four

"Yes, Roswell, New Mexico. There was a big anniversary of 'the incident' in the news while I was designing Roswell," declares Jim Parkinson, discussing his new ultra-condensed display types, ITC Roswell Three and Four, with an even narrower Roswell Two in the works. "The incident" is the purported UFO crash in Roswell 50 years ago. "I thought the name was acceptable as a serious font name, while, on another level, having a strangely humorous edge," he says. Like many of Parkinson's typefaces, this one looks very good in large sizes on a poster or in a magazine layout. Roswell started out, says Parkinson, "as a variation on American gothic forms like Railroad Gothic," but it's an original design with eccentricities of its own. The reduced weight where the bowls join the stems gives this face its crisp legibility, and the curious terminals on some letters, such as capital C, G and S, and lowercase a, c, f and g, give a quirky character to a basically straight-forward face. For flexibility in display typography, Roswell has a set of small caps in both weights as well as the complete lowercase.

FONTEK®

ABCDEFGHIJKLMNOPQRSTUVWXYZ&1234567890abcdefghijklmnopqrstuvwxyz
 ABCDEFGHIJKLMNOPQRSTUVWXYZ&1234567890abcdefghijklmnopqrstuvwxyz FONTEK®

ITC Scarborough Regular and Bold

ITC Scarborough

ITC Japanese Garden



ITC Seven Treasures

ITC Scarborough

"Today's magazine pages, advertising, and graphics require a more compact typeface," remarks Akira Kobayashi, designer of ITC Scarborough. "One can easily name a number of condensed sans serifs, but how about script types?" So Kobayashi, borrowed his own handwriting for ITC Scarborough, a narrow, slightly slanted display face with many roman letterforms, but with the flourishes and overall style of a cursive. Because it is a script style, words set in Scarborough appear dynamic," says Kobayashi. "Also, its stroke contrast aids quick comprehension. To achieve a handwritten look, combinations of some lowercase letters like ff and tt will form automatically joined characters." Scarborough comes in two weights, regular and bold, and should be set fairly tightly.

ITC Japanese Garden

ITC Japanese Garden is one of a pair of related Ornament fonts by Akira Kobayashi released along with his ITC Scarborough. The images in Japanese Garden are mostly floral or herbaceous, derived from designs used in Japanese indigo stencil dyeing. "In Japanese Garden," Kobayashi says, "I tried to create a set of type fleurons that are very familiar to a Japanese eye, but not too exotic to other people." Several of the designs fit together seamlessly in repeating patterns; others work together or as isolated ornaments, a flexibility that also characterizes traditional Western type fleurons. "The original illustrations," notes Kobayashi, "were mostly cut from white paper squares about two by two inches in size. That is why there are few smooth curves and perfectly straight lines in the illustrations. I simply liked the ragged textures."

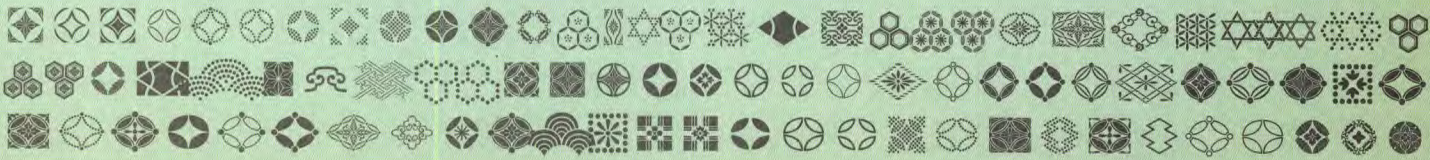
ITC Seven Treasures

Akira Kobayashi's second Ornament font, ITC Seven Treasures, is meant to be used for patterns and textures. The interlocking patterns, usually circular or oval, are taken primarily from motifs in Japanese textiles. Most of these designs are known as *komon*, or "tiny patterns," and they are often applied to kimono although their use is not limited to fabrics. Each of the individual designs in Seven Treasures is carefully sized and spaced so that it will fit together into a continuous pattern. Most overlap slightly but precisely, so that when you type a row of them you can't tell where one leaves off and the next begins. They can be combined or alternated to vary the texture.



ITC Japanese Garden

FONTEK®



ITC Seven Treasures

ITC SIMRAN™

The traditional scripts of northern India, especially the widely used Devanagari, are derived from ancient Sanskrit and show the influence of being written with a hollow pen. Satwinder Sehmi, the London-based calligrapher and graphic designer, and the author of *Calligraphy—The Rhythm of Writing*, has brought the calligraphic feel of Devanagari into his display type for the Latin alphabet. Named after one of Sehmi's daughters, ITC Simran shows the variation of thick and thin strokes that comes from calligraphy created with a broad-edged pen held at a constant angle with manipulations; the letters were originally written with an x-height of about 9 mm, then scanned and digitized. The type's rounded curves and some of the individual letterforms recall European uncial lettering, but the flow of the letters and the words is reminiscent of the scripts of India. "After some research," says Sehmi, "I found that the main impression Europeans have of Indian lettering is

that the lettering hangs from a top bar. I worked with this premise in mind and tried to remain true to the feeling. Indian faces do not have an upper-case, and this created some difficulties, as I felt that we had to have some variation between the headline and body text. I made a decision that the text face should not have the top bar, as it would be very difficult to read." Whereas the Indian letters seem to hang from the bar above them, most of the letters of Simran don't actually touch the bar, but sit under it. "There was a considerable amount of tweaking that had to be done when kerning the headline version, in that all the top bars had to marry up to give the impression of the top line." In the digital font, the display letters are in the upper-case position; the text letters are in the lowercase position. Since the characters with bars and those without aren't meant to be combined, it's important to use Simran as either all caps or all lowercase, never both in the same line.

abcdefghijklmnopqrstuvwxyz FONTEK®
 abcdefghijklmnopqrstuvwxyz&1234567890



ITC Shadowettes™



Algerian graphic designer Taoufik Semmad lived and worked in Algiers and Brussels, as well as the former U.S.S.R., before moving to Canada, where he is now based in Montreal. His research into the history of writing and illustration contributed to the sophistication of ITC Shadowettes, an illustration font made up entirely of figures in silhouette, a very old form of illustration. His edgy, protean figures show everyday life in a variety of cultures, the result of Semmad's extensive travel on several continents. They form "tragicomic scenes" presented with sensitivity. With a Chinese brush and *encre de Chine*, he drew each image quickly—a "furtive gesture," working solely from the image in his own head. "The shadowette has to be done without reference to any visual document, so that it will have an original character, and so that it won't take on a form that's too realistic, too 'drawn.'" The result is a cartoony, exaggerated style, almost liquid in its flow, suggestive rather than defined in its outline. The images look almost as though pools of shadow or puddles of ink had pulled themselves together to form crude, temporary imitations of human figures—unfinished, contingent figures. They're always in motion, always on the brink of metamorphosis. Their force comes from their stark two-dimensional nature and their refusal to be entirely defined.

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ITC TYPE WINNERS


IN JANUARY, the Type Directors Club in New York held its first type design competition (judged separately from the TDC's 44th typographic competition). Over 350 type families (over 1000 individual fonts) were submitted and judged by an international team consisting of type designers and typographers. The judges, Jonathan Barnbrook, Fred Smeijers, Jean Evans, Alastair Johnston and Louise Fili, chose 33 winning type designs. Of these, International Typeface Corporation had seven winners: ITC Bodoni, ITC Golden Cockerel, ITC Woodland, ITC Braganza, ITC Cancione, ITC Vintage and ITC Humana Script (which was also designated a judge's choice by Jean Evans).

ITC BODONI™
was introduced in 1994.
This digital type family
based on original
Giambattista Bodoni type
was the creation of a team
under the art direction of
Sumner Stone. Stone, along
with Jim Parkinson,
Holly Goldsmith and
Janice Prescott Fishman,
worked through the detailed
research and the meticulous
design to create an entire
family with an Italianate
Bodoni flair from 6-point
through to 72-point with
Book, Bold and Italic
variations, along with
corresponding ornaments.

According to TDC executive director Carol Wahler, the judging was intense. She states, "The judges conscientiously scrutinized all of the faces." James Montalbano, who co-chaired the competition with Paul Shaw, said of the judging, "I think the judges, when making their choices, reflected how type is used now, how type users out there are working with type. The winners were unpredictable and very interesting choices."

Seven typefaces from International Typeface Corporation are winners in the Type Directors Club's inaugural type competition.



continued on page 37 

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Bickley™ Script

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ITC BLAIR™

Light, Medium, Bold

ITC Blaze™

BOINK™

ITC Bradley Hand™

Light, Bold

ITC Braganza™

Regular, Bold

Carlton™

Carumba™

CARUMBA HOT CAPS™

ITC DIGITAL

WOODCUTS™ OPEN

ITC DIGITAL

WOODCUTS™ BLACK

ITC Edwardian Script™

Regular, Bold

ITC Ellipse™

ITC Farmhaus™ Normal

ITC Farmhaus™ Not So Normal

Fine Hand™

Flight™

frances™ uncial

SERIF & SANS SERIF

ITC Bodoni™ Six

Book, Book Italic, Bold, Bold Italic

ITC Bodoni™ Twelve

Book, Book Italic, Bold, Bold Italic

Charlotte™

Book, Book Italic, Medium, Bold

Friz Quadrata™

Regular, Italic, Bold, Bold Italic

ITC Golden Cockerel™

Roman, Italic, Titling

ITC Humana™

Light, Light Italic, Medium, Medium Italic, Bold, Bold Italic

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ITC Dave's Raves™ One



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ITC Kristen™ Normal

ITC Kristen™ Not
So Normal

La Bamba™

ITC MATISSE™

NEW ITC Motter Sparta™

Neo Neo™

Orange™

Pablo™

Papyrus™

Party™

NEW ITC Pious Henry™

NEW ITC PORTAGO™

Rapier™

ITC RENNIE MACKINTOSH™
Light, Bold

Ru'ach™

Scruff™

ITC SERENGETTI™

SLIPSTREAM™

Smack™

ITC Snap™

NEW ITC STENBERG™
Regular, Inline

NEW ITC Tapioca™

Twang™

NEW ITC UNDERSCRIPT™

ITC Viner Hand™

Westwood™

WILLOW™

Young Baroque™

ITC Humana™ Script
Light, Medium, Bold

ITC Legacy® Serif
Book, Book Italic, Medium, Medium Italic, Bold, Bold Italic, Ultra

ITC Officina® Serif
Book, Book Italic, Bold, Bold Italic

Charlotte® Sans
Book, Book Italic, Medium, Bold

ITC Conduit™
Light, Light Italic, Medium, Medium Italic, Bold, Bold Italic

ITC Humana™ Sans
Light, Light Italic, Medium, Medium Italic, Bold, Bold Italic

ITC Legacy® Sans
Book, Book Italic, Medium, Medium Italic, Bold, Bold Italic, Ultra

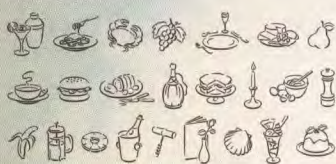
ITC Officina® Sans
Book, Book Italic, Bold, Bold Italic

ITC Woodland™
Light, Medium, Demi, Heavy

ITC Dave's Raves™ Three



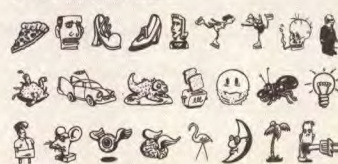
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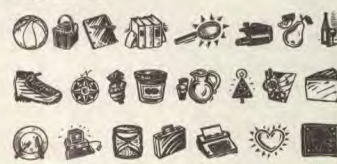
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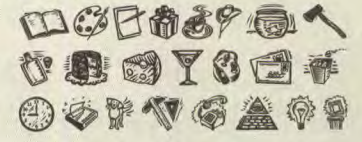
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Organics 2



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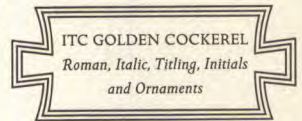


ITC TYPE WINNERS

continued from page 33



RELEASED in 1996, ITC Golden Cockerel was designed by the renowned British type designer Dave Farey and based on Eric Gill's Golden Cockerel typeface created for a special edition of the *Four Gospels*. Farey delved into original sources including a close scrutiny of the actual Gill type at Sebastian Carter's Rampant Lion Press, research at St. Bride Printing Library, and consultations with printing historian John Dreyfus. Farey, under the art direction of ITC consultant Colin Brignall, created a digital typeface which interprets, celebrates and adds to Gill's elegant and exuberant design.



ITC GOLDEN COCKEREL™

ITC Woodland is a 1997 typeface family by Tokyo-based designer Akira Kobayashi. He based this design on his hand lettering using a flat brush or square-edged pen. The light weight is very subtle while the heaviest weight is almost as dark as Cooper Black. There are also demi and medium weights.

ITC Woodland™

ITC Braganza™

THE PROLIFIC BRITISH TYPE DESIGNER Phill Grimshaw based his ITC Braganza on handwritten manuscript styles of the 16th century. This 1996 release is a vertical script which captures the refined calligraphic sensibility of Renaissance royal courts such as that of the Portuguese Catherine, Duchess of Braganza, for whom it is named.

THE 1996 RELEASE, ITC VINTAGE, WAS DESIGNED BY HOLLY GOLDSMITH

ITC VINTAGE™

UNDER THE DIRECTION OF ITC DIRECTOR OF TYPEFACE DEVELOPMENT ILENE STRIZVER.

THE INSPIRATION FOR THIS TYPEFACE CAME FROM CHARACTER SHAPES IN AN ALL-CAPITAL HEADLINE OF A 1915 MAGAZINE ADVERTISEMENT. THE RESULTING HEADLINE DESIGN IS CLASSIC AND DIGNIFIED WITH AN ELEGANT SIMPLICITY.

ITC CANCIONE WAS DESIGNED BY BRENDA WALTON AND RELEASED IN 1997. IT IS A PURE DISPLAY TYPE WITH ALL CAPITALS SUITABLE FOR USING AT A LARGE SIZE. INSPIRED BY ROMAN INSCRIPTIONS FROM THE 4TH CENTURY, WALTON SIMULATES A ROUGHENED, WEATHERED TYPE ALONG WITH A RANGE OF FLOURISHES AND ORNAMENTS, AND A NUMBER OF ALTERNATE LETTERS.

ITC Humana Script, designed as part of an extended typeface family with an unusual array of variations by Timothy Donaldson, not only won, but was chosen by one of the judges, Jean Evans, as her choice of best typeface. According to Evans, "The first time I saw ITC Humana my eyes devoured it and I wondered how anyone could capture a sensibility about shape and liveliness so close to my own ideal. Tim Donaldson's digital interpretation of these freehand letterforms is masterful." ITC Humana consists of three script weights—Light, Medium and Bold—as well as serif and sans versions consisting of Light, Medium and Bold weights with corresponding Italics.

ITC Humana Script



ITC TYPE WINNERS

continued from page 37



To view these seven award-winning typefaces point your browser to

<http://www.itcfonts.com/itc/tdc.html>

From this page viewers can find out more about each typeface, look at individual weights within families and set type examples in any of the typefaces with "euripides," ITC's interactive, online typesetter.

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The international Society of Typographic Designers is calling for entries for its fourth assessment of current standards of typographic design

std98

The awards

Entries are welcome from all countries, where designers have used type as a major integrated aspect of their design solutions.

Premier Awards will be given to outstanding submissions and Certificates of Excellence awarded to all finalists. There will also be an award given to the best submitted item or co-ordinated items from any category as the 'std International TypoGraphic Award 98', which will be judged as a significant typographical achievement.

The awards are held every two years.

The judges

The eight strong panel of eminent, international judges will include:

Ian Cartledge, Janice Kirkpatrick, Great Britain.
Wim Crouwel, Max Bruinsma, The Netherlands,
Omar Vulpinari, Italy, Severin Filek, Austria,
Takenobu Igarashi, USA/Japan.

The results

A complete list of the winners will be announced in the std newsletter and the award winning work will be published in the std journal TypoGraphic.

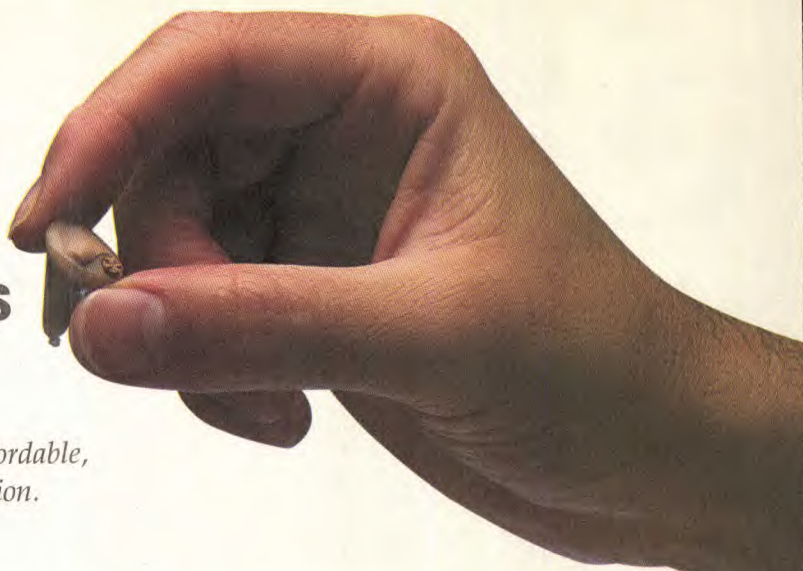
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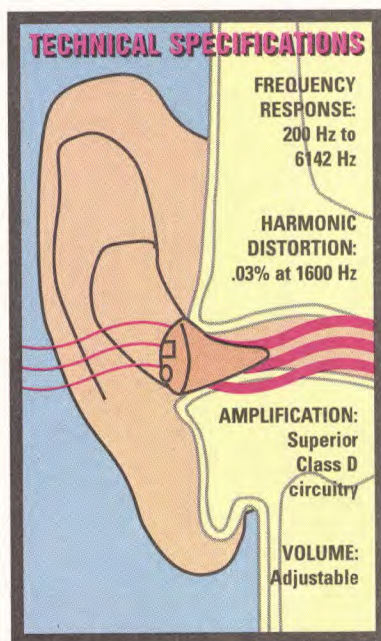
by Harold Sturman

One day a friend asked my wife Jill if I had a hearing aid. "He certainly does," replied Jill, "Me!" After hearing about a remarkable new product, Jill finally got up the nerve to ask me if I'd ever thought about getting a hearing aid. "No way," I said. "It would make me look 20 years older and cost a fortune." "No, no," she replied. "This is entirely different. It's not a hearing aid...it's Crystal Ear!"

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I couldn't believe how tiny it is. It is smaller than the tip of my little finger and it's almost invisible when worn. There are no wires, no behind-the-ear devices. Put it in your ear and its ready-to-wear mold fits comfortably. Since it's not too loud or too tight, you may even forget that you're wearing it! Use it at work or at play. And if your hearing problem is worse in certain situations, use Crystal Ear only when you need it.

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most cases it goes completely untreated. For many millions of people, hearing devices are way too expensive, and the retail middlemen want to keep it that way. What's more, treating hearing loss the old retail way can involve numerous office visits, expensive testing and adjustments to fit your ear. Thanks to Crystal Ear, the "sound solution" is now affordable and convenient. Almost 90% of people with mild hearing loss, and millions more with just a little hearing dropoff, can be dramatically helped with Crystal Ear. Plus, its superior design is energy-efficient, so batteries can last months, not just weeks.

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—Dr. Dale Massad, MD

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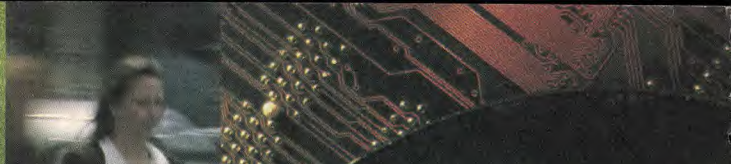
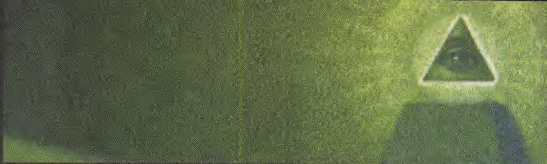
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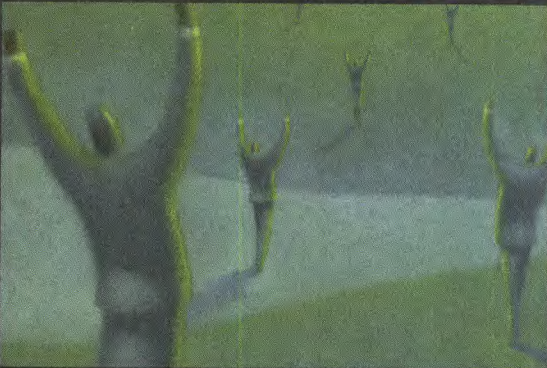
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